

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO

*Faculty Artists  
Series*  
*1985-86*

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PROGRAMME IV

WALTER HALL

SATURDAY FEBRUARY 8, 1986

8 PM

-PROGRAMME-

Trio in E flat major,  
for clarinet, viola and piano, K. 498

W.A. MOZART  
(1756-1791)

Andante  
Minuet  
Rondo (Allegretto)

*James Campbell, clarinet; Rivka Golani, viola  
William Aide, piano*

Time in Tree, Time in Water

TOSHI ICHIYANAGI  
(b. 1933)

*William Aide, piano; Russell Hartenberger, percussion*

-INTERMISSION-

Il Tramonto

OTTORINO RESPIGHI  
(1879-1936)

*Patricia Kern, mezzo-soprano; Orford String Quartet*

Mass for Mixed Chorus  
and Double Wind Quintet (1948)

IGOR STRAVINSKY  
(1882-1971)

Kyrie  
Gloria  
Credo  
Sanctus  
Agnus Dei

*University of Toronto Concert Choir  
Melvin Berman, Genevieve Graham, oboe  
Leslie Young, English horn  
Gabor Janota, Stephen Braundstein, bassoon  
Lawrence Weeks, Stan Klebanoff, trumpet  
Gordon Sweeney, Cam Walter, trombone  
John Langley, bass trombone  
John Hawkins, conductor*

## -NOTES-

### Trio in E flat major, K.498

W.A. MOZART

Mozart's Trio in E-flat major is unusual in layout--Andante, Menuetto, Rondeaux--as well as in instrumentation. Why it is called the "Kegelstatt" (lawn-bowling) trio is not entirely clear, but we do know who the bowlers might have been. The Jacquin family were friends of Mozart's in Vienna, and the work was written for them, receiving its premiere at their home 200 years ago this spring. The Jacquin's daughter Franziska, Mozart's pupil, was the original pianist, and Anton Stadler played the clarinet part. Mozart himself was the violist. It was perhaps out of deference to his friends that he gave the viola the least soloistic part. The instrument does have some important passages, though, frequently lending its dark tone to episodes in minor keys.

### Time in Tree, Time in Water

TOSHI ICHIYANAGI

Toshi Ichianagi has been active in Japan and the United States, both as a composer and as a performer. He has studied and collaborated with many notable figures, among whom John Cage ranks as his greatest influence. Ichianagi's early works explored electronic and computer music, indeterminacy, and experimental notations, but *Time in Tree, Time in Water* uses none of these. Highly rhythmical episodes for vibraphone, drums, and marimba are separated by freer passages, which use additional instruments. The piano acts as a constant to these, though the pianist must also produce a variety of sounds, and even assists the percussionist in two places. Along with the changes of instrumentation come changes of character, ranging from the contemplative to the ferocious. Throughout, Ichianagi uses a limited number of rhythmic and chordal structures, with several applications of ostinato technique.

## **Il Tramonto**

**OTTORINO RESPIGHI**

Ottorino Respighi's **Il Tramonto**, written during the First World War, stands near the beginning of the composer's mature period. Respighi set three of Percy Shelley's poems in all, the other two being for voice and orchestra. "The Sunset" (**Il Tramonto**) is one of the poet's less important creations, written in 1816, but Ascoli's translation inspired Respighi sufficiently that he produced this important work. Lush chromaticism, typical of this era, combines with a languid sense of time and motion. The resulting music succeeds in capturing both the passionate and the wistful in the poetry in a way that is impressionistic.

## **Mass for Mixed Chorus and Double Wind Quintet (1948)**

**IGOR STRAVINSKY**

Stravinsky's **Mass** was written 1944-48, inspired by his discovery of Mozart's masses. The work was intended to be suitable for performance in the Catholic liturgy, but is heard most frequently in concert. Its scoring for brasses, double-reeds and mixed chorus (preferably with children's voices) recalls the sharp colours of medieval music. The Mass borrows elements of the church modes, as well as styles ranging from organum to late renaissance polyphony, without ever losing its 20th century bearings. A distinct symmetry is observable in the 5-movement plan. The "Kyrie" and "Agnus Dei" alternate segments of text with instrumental passages. Shared melodic material and a texture combining solo voices and instruments unite the "Gloria" and "Sanctus". The "Credo" stands as the centrepiece, chanted by full choir, and concluding with a suddenly florid Amen.

*Notes by Terry Brown*

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-TEXTS-

Il Tramonto  
(The Sunset)

O. RESPIGHI

Italian text by R. Asoli translated  
from an English poem by Percy B. Shelley

Già v'ebbe un uomo, nel cui tenue spirito	There late was One within whose subtle being
(Qual luce e vento in delicata nube	As light and wind within some delicate cloud
Che ardente ciel di mezzogiorno stempri)	That fades amid the blue noon's burning sky,
La morte e il genio contendeano.	Genius and Death contended. None may know
Oh! quanta tenera gioia, che gli fè il respiro	The sweetness of the joy which made his breath
Venir meno (così dell'aura estiva l'ansia talvolta)	Fail, like the trances of the summer air,
Quando la sua dama, che allor solo conobbe	When with the Lady of his love, who then
L'abbandono pieno e il concorde palpitar di due creature che s'amano,	First knew the unreserve of mingled being,
E gli addusse pei sentieri d'un campo,	He walked along the pathway of a field
Ad oriente da una foresta biancheggiante embrato	Which to the last a hoar wood shadowed o'er,
Ed a ponente scoperto al cielo!	But to the west was open to the sky.
Ora è sommerso il sole; ma linee d'oro	There now the sun had sunk, but lines of gold
Pendon sovra le cineree nubi.	Hung on the ashen clouds, and on the points
Sul verde piano, sui tremanti fiori,	Of the far level grass and nodding flowers
Sui grigi globi dell'antico smirnio,	And the old dandelion's hoary beard,
Ei neri boschi avvolgono,	And, mingled with the shades of twilight lay,
Del vespro mescolandosi alle ombre.	On the brown massy woods: and in the east
Lenta sorge ad oriente l'infocata luna	The broad and burning moon lingeringly rose
Trai folti rami delle piante cupe:	Between the black trunks of the crowded trees,
Brillan sul capo languide le stelle.	While the faint stars were gathering overhead.
E il giovine sussura: "Non è strano?"	"Is it not strange, Isabel," said the youth,
Lo mai non vidi il sorgere del sole, o Isabella.	"I never saw the sun? We will walk here
Domani a contemplarlo verremo insieme."	Tomorrow; thou shalt look on it with me."

Il giovin e la dama giacquer tra il sonno  
E il dolce amor congiunti ne la notte:  
Al mattin gelido e morto ella trovò  
l'amante.

Oh! nessun creda che, vibrando tal colpo,  
fu il Signore misericorde.

Non morì la dama, nè folle diventò:  
Anno per anno visse ancora. Ma io penso  
Che la queta sua pazienza, ei trepidi  
serisi,

E il non morir ma vivere a custodia  
Del vecchio padre (se è follia  
Dal mondo dissimigliare) fossero follia.

Era, null'altro che a vederla, come  
leggere un

Canto da ingegnoso bardo intessuto a  
piegar

Gelidi cuori in un dolor pensoso.

Neri gli occhi ma non fulgidi più;

Consunte quasi le ciglia dalle lagrime;

Le labbra e le gote parevan cose morte  
tanto eran bianche;

Ed esili le mani e per le erranti vene

E le giunture rossa del giorgno trasparia

La luce. La nuda tomba, che il tuo frat  
racchiude,

Cui notte e giorno un' ombra tormentata  
abita,

E quanto di te resta, o cara creatura  
perduta!

"Ho tal retaggio, che la terra no dà:

Calma e silenzio, senza peccato e senza  
passione.

Sia che i morti ritrovino (non mai il  
sonno!)

Ma il riposo, imperturbati quali appaion,

O vivano, o d'amore nel mar profondo  
scendano,

Oh! che il mio epitaffio, che il tuo sia—  
Pace."

Questo dalle sue labbra l'unico lamento.

That night the youth and lady mingled  
lay

In love and sleep—but when the  
morning came

The lady found her lover dead and cold.

Let none believe that God in mercy gave  
That stroke.

The lady died not, nor grew wild,

But year by year lived on—in truth I  
think

Her gentleness and patience and sad  
smiles,

And that she did not die, but lived to  
tend

Her aged father, were a kind of madness,

If madness 'tis to be unlike the world.

For but to see her were to read the tale

Woven by some subtlest bard, to make  
hard hearts

Dissolve away in wisdom-working grief;

Her eyes were black and lustreless and  
wan;

Her eyelashes were worn away with  
tears,

Her lips and cheeks were like things  
dead—so pale;

Her hands were thin, and thro' their  
wandering veins

And weak articulations might be seen

Day's ruddy light. The tomb of thy  
dead self

Which one vexed ghost inhabits, night and  
day,

Is all, lost child, than now remains of  
thee!

"Inherent of more than earth can give,

Passionless calm and silence unreprieved,

Whether the dead find, oh not sleep! but  
rest,

And are the uncomplaining things they  
seem,

Or live, or drop in the deep sea of  
Love;

Oh, that like thine, mine epitaph were—  
Peace!"

This was the only man she ever made.

Mass for mixed chorus and double  
wind quintet.

KYRIE

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

IGOR STRAVINSKY

Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.

GLORIA

Gloria in excelsis Deo.  
Et in terra pax hominibus  
bonae voluntatis. Laudamus te,  
benedicimus te,  
adoramus te,  
glorificamus te;  
gratias agimus tibi  
propter magnam gloriam tuam;  
Domine Deus,  
Rex coelestis,  
Deus pater omnipotens:  
Domine Fili unigenite,  
Jesu Christe;  
Domine Deus,  
Agnus Dei,  
Filius Patris;  
Qui tollis  
    peccata mundi,  
miserere nobis.  
Qui tollis  
    peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes  
    ad dexteram Patris,  
miserere nobis;  
quoniam tu solus Sanctus,  
tu solus Dominus  
tu solus altissimus, Jesu Christe,  
cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.

Glory to God on high.  
And on earth peace to men  
of good will. We praise Thee,  
we bless Thee,  
we adore Thee,  
we glorify Thee;  
thanks we give unto Thee  
for Thy great glory;  
Lord God,  
King of heaven,  
God the Father Almighty.  
O Lord, only-begotten Son,  
Jesus Christ;  
O Lord God,  
Lamb of God,  
Son of the Father;  
Thou that takest away  
    the sins of the world,  
have mercy upon us.  
Thou that takest away  
    the sins of the world,  
receive our prayer.  
Thou that sittest  
    at the right hand of the Father,  
have mercy upon us.  
For Thou alone art holy,  
Thou alone art Lord,  
Thou alone art most high, Jesus Christ,  
with the Holy Ghost  
in the glory of God the Father.  
Amen.

CREDO

Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium  
et invisibilium;  
Et in unum Dominum,  
Jesum Christum,  
Filium Dei unigenitum,  
et ex Patre natum  
ante omnia saecula,  
Deum de Deo,  
lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum,  
consubstantialem Patri,  
per quem omnia facta sunt;  
Qui propter nos homines  
et propter nostram salutem  
descendit de coelis,  
et incarnatus est  
de Spiritu Sancto

I believe in one God,  
the Father Almighty,  
Maker of heaven and earth,  
of all things visible  
and invisible;  
and in one Lord,  
Jesus Christ,  
only-begotten Son of God,  
and begotten of the Father  
before all worlds,  
God of God,  
Light of Light,  
true God of true God,  
begotten, not made,  
of one substance with the Father,  
by whom all things were made;  
Who for us men  
and for our salvation  
came down from heaven,  
and was made incarnate  
by the Holy Ghost



ex Maria Virgine,  
 et homo factus est;  
 crucifixus etiam pro nobis,  
 sub Pontio Pilato passus  
 et sepultus est;  
 et resurrexerat tertia die  
 secundum Scripturas;  
 et ascendit in coelum;  
 sedet ad dexteram Patris,  
 et iterum venturus est cum gloria  
 iudicare vivos et mortuos,  
 cujus regni non erit finis;  
 et in Spiritum Sanctum  
 Dominum et vivificantem,  
 qui ex Patre Filioque  
 procedit,  
 Qui cum Patre et Filio  
 simul adoratur et conglorificatur,  
 Qui locutus est per Prophetas;  
 et unam sanctam catholicam  
 et apostolicam ecclesiam;  
 confiteor unum baptismum,  
 in remissionem peccatorum,  
 et expecto resurrectionem mortuorum,  
 et vitam venturi saeculi.  
 Amen.

SANCTUS

AGNUS DEI

Sanctus, sanctus, sanctus,  
 Dominus Deus Sabaoth.  
 Pleni sunt coeli et terra  
 gloria tua;  
 Hosanna in excelsis;  
 Benedictus qui venit  
 in nomine Domini.  
 Hosanna in excelsis.  
 Lamb of God, qui tollis  
 peccata mundi,  
 miserere nobis.  
 Agnus Dei, qui tollis  
 peccata mundi,  
 dona nobis pacem.

of the Virgin Mary  
 and was made man;  
 He was crucified also for us,  
 He suffered under Pontius Pilate  
 and was buried;  
 and He rose again on the third day  
 according to the scriptures;  
 and ascended into heaven;  
 He sitteth on the right hand of the Father,  
 and He shall come again with glory  
 to judge the quick and the dead,  
 whose kingdom shall have no end;  
 and I believe in the Holy Ghost,  
 the Lord and Giver of life,  
 Who proceeds from the Father  
 and the Son,  
 Who with the Father and Son  
 together is worshipped and glorified,  
 Who spoke through the Prophets;  
 and in one holy Catholic  
 and Apostolic Church;  
 I acknowledge one baptism  
 for the remission of sins,  
 and I look for the resurrection of the dead,  
 and life in the world to come.  
 Amen.



## **-TONIGHT'S ARTISTS-**

**JAMES CAMPBELL** has become one of an elite group of solo clarinetists in the world since he graduated from the Faculty of Music and won the CBC Talent Festival and Jeunesses Musicales International Competition in Belgrade in 1971. As well as performing as soloist with orchestras across Canada and in Europe, he has given over 1,000 concerts in 16 countries including performances with such artists as the late Glenn Gould, Elly Ameling, Janos Starker as well as the Guarneri, Allegri, Fine Arts and Orford String Quartets. Just last week, Mr. Campbell was the sole Canadian representative performing at MIDEF, the international recording industry trade show held annually in Cannes, France.

**RIVKA GOLANI** is one of the few outstanding Viola soloists in the world. A champion of both traditional and contemporary music, she performs internationally with leading orchestras and conductors, and has recorded extensively for radio and television throughout the world. Her Centre Discs album, "Viola Nouveau", was nominated for a Juno Award in 1984, and Volume I of "The Viola", featuring Miss Golani and pianist William Aide, was recently released by Discopaedia. Miss Golani teaches at the Faculty of Music.

**WILLIAM AIDE** received his musical degrees from the University of Toronto and the Juilliard School of Music and is currently one of Canada's most sought-after piano soloists and chamber musicians. He has performed in the Soviet Union, England and New York as well as with most of Canada's major symphony orchestras. His chamber music activities have included recitals in Toronto and New York with the Orford String Quartet, Rivka Golani, Ofra Harnoy, James Campbell and Peter Zazofsky. He has also collaborated in performances with such leading singers as Elizabeth Söderström, Lois Marshall, Mark Dubois, Rosemarie Landry and Catherine Robbin. A busy recording artist, Mr. Aide's latest project of the Chopin Etudes will be released on the CBC's SM5000 series.

Born in Wales and educated at the Guildhall School of Music, **PATRICIA KERN** is perhaps best known for her operatic career as leading mezzo with Sadler's Wells (now the English National Opera) and for her frequent guest appearances, especially at Covent Garden. World-famous for her performances of Rossini, Mozart, Handel and Britten, she has recorded operas with Beverley Sills and works by Stravinsky and Bartok with Colin Davis conducting. Miss Kern's impressive North American debut took place in the Stratford Festival's production of *La Cenerentola* in 1968. In 1981, she appeared as Buttercup in acclaimed Stratford production of *H.M.S. Pinafore*. On her arrival to Toronto in 1980, Miss Kern joined the Faculty of Music as a member of the vocal staff.

**THE ORFORD STRING QUARTET** enters its twenty-first season with the international reputation as one of the finest quartets on today's concert stage. Never a group to bow to staid convention, they have successfully recorded a disc of popular "middle-of-the-road" music while their "serious" albums of Beethoven and Mozart garner rave reviews. The Orford String Quartet is the official Quartet-in-Residence of the University of Toronto and the members, Professors Dawes, Perkins, Helmer and Brott, teach at the Faculty of Music.

**RUSSELL HARTENBERGER** is Professor of percussion at the Faculty of Music and holds a Ph.D in World Music. He is a member of internationally acclaimed percussion ensemble Nexus and performs regularly with New Music Concerts of Toronto and the Steve Reich Ensemble. A graduate of Wesleyan University, he has studied the mrdangam, tabla, West African drumming and Javanese gamelan. His travels have included extensive touring in North and South America, Europe, music studies in Ghana and attendance at the Carnatic Music Festival in Madras, India. He has also performed with the Oklahoma City Symphony and at the Marlboro Music Festival.



Born in Montréal, **JOHN HAWKINS** received his musical education at the Conservatoire de Musique et d'Art Dramatique and at McGill University. He studied piano with Lubka Kolessa and composition with Istvan Anhalt. He also attended summer courses at Tanglewood and in Basle, Switzerland. While at McGill, Mr. Hawkins held a Woodrow Wilson Fellowship and later received a Canada Council Senior Arts Grant enabling him to study for one year in New York City. He was awarded the prestigious Jules Léger Prize for new chamber music in 1983. His compositions, most of them commissions, have been performed in the United States, Europe and in most Canadian centres. Currently Professor of Theory and Composition at the Faculty of Music, Mr. Hawkins specializes in the teaching of twentieth century repertoire and is also active as a pianist and conductor.

#### FACULTY ENSEMBLE

Members of tonight's instrumental ensemble include staff from the Faculty of Music - **Melvin Berman**, oboe; **Leslie Young**, English horn; **Gabor Janota**, bassoon; **Cameron Walter**, trombone; members of the Toronto Symphony and Instructors at the Faculty - **Stephen Braunstein**, bassoon; **Larry Weeks**, trumpet and Upper Year Performance students - **Genevieve Graham**, oboe and **Stan Klebanoff**, trumpet.

**THE UNIVERSITY OF TORONTO CONCERT CHOIR**, comprising approximately 35 singers, is one of the major performing ensembles in the Faculty of Music at the University of Toronto. Under its present conductor, **Robert Cooper**, the Choir gives several concerts each year within the Toronto area as well as appearing at special occasions, such as the Faculty Artists Series at the Walter Hall and the music convocations in 1984 honouring violinist Yehudi Menuhin and pianist Oscar Peterson. Previous conductors have included John Tuttle, William Wright, Charles Heffernan and Lloyd Bradshaw. The Concert Choir made its Toronto Symphony debut in 1977 with the Mendelssohn Choir under Andrew Davis in a performance of Brahms' **A German Requiem**. In November '85, the Choir played a pivotal role in the acclaimed Canadian premiere performance at Roy Thomson Hall of Andrew Lloyd Webber's **Requiem**.



University of Toronto  
Concert Choir

Sopranos

Sara Chun  
Norma Churchill  
Anne Darling  
Gilda DiCola  
Rayanne Dupuis  
Laurie Farrow  
Carolyn Kirby  
Victoria Pinnington  
Jeanne Richard  
Xena Zwicker  
Monica Whicher

Tenors

Greg Carpenter  
James Pinhorn  
David Playfair

Altos

Renata Dima  
Meredith Hall  
Mary Hunter  
Susan Kostanje  
Amy Loewen  
Marta McCarthy  
Laura Schatz  
Nancy Taylor  
Erika Wakefer

Bass

David Bertram  
Russell Braun  
Michael Gibson  
Martin Good  
Eric Hauser  
Leo Marchildon  
John McTavish  
Mark Ruhnke  
Mike Thomas

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Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Ontario M5S 1A1. Telephone 978-3761.

### UPCOMING EVENTS AT THE FACULTY OF MUSIC

- |             |   |
|-------------|---|
| FEBRUARY 9  | VLADIMIR ORLOFF, CELLO; NORBERT KRAFT,<br>GUITAR; BONNIE SILVER, KEYBOARD. WORKS<br>BY VIVALDI, BOCCHERINI, BEETHOVEN, DE FALLA<br>RAVEL, DEBUSSY AND RODRIGO.<br>3 PM WALTER HALL \$3.00 |
| FEBRUARY 10 | PUBLIC MASTERCLASS CLEVELAND STRING QUARTET<br>AND THE ORFORD STRING QUARTET<br>7 PM WALTER HALL FREE   |
| FEBRUARY 13 | THURSDAY NOON SERIES STUDENT CHAMBER MUSIC<br>12.10 PM WALTER HALL FREE   |
| FEBRUARY 14 | CONTEMPORARY MUSIC ENSEMBLE ROBIN ENGLEMAN,<br>CONDUCTOR, WORKS INCLUDE: SCHOENBERG, FIVE<br>PIECES FOR ORCHESTRA AND MILHAUD, LA CRÉATION<br>DU MONDE<br>8 PM WALTER HALL \$3.00         |